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THE WEST FRONT

Calvary Church

Pittsburgh, Pennsylvania



PUBLISHED FOR THE PARISH

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Boston

1908

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INTRODUCTION

*By The Right Reverend Cortlandt Whitehead, S.T.D.,
Bishop of Pittsburgh*

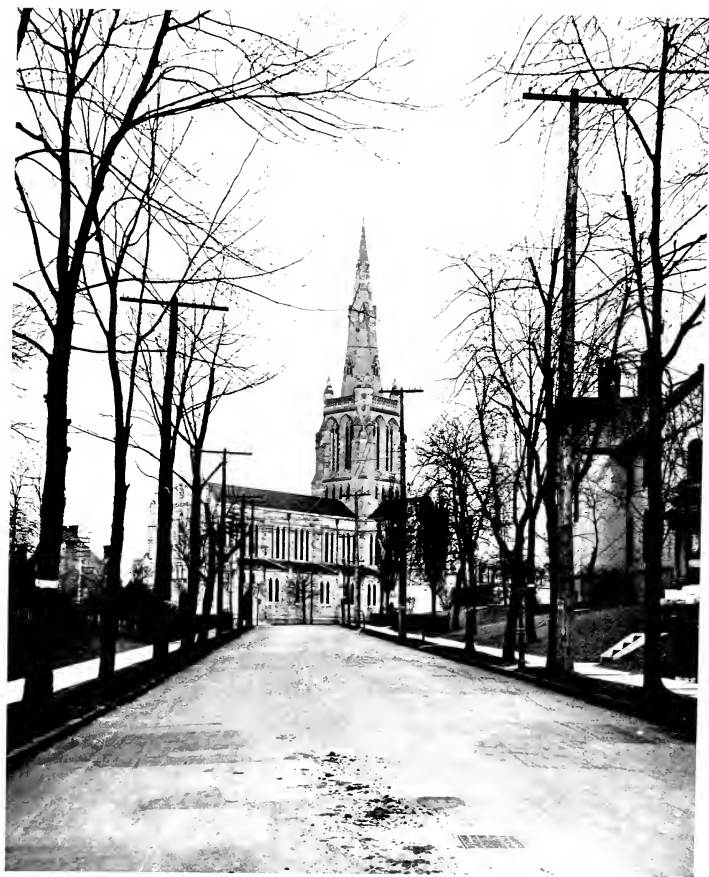
SHAKESPEARE has made famous the phrase "sermons in stones." There is, indeed, a deep significance in those words, much more than Shakespeare himself could possibly have imagined, before the dawn of the great science of geology. But in another sense the words were as true then as now, when men gazed upon those glorious structures of mediæval or more modern times, whether on the continent or in England — the majestic cathedrals, or the massive parish churches which the piety and devotion of earlier generations had erected.

For us in America the instances have been rare indeed when a really noble and well-connected sermon could be found in the fabric of the churches of our land. They have been, for the most part, even the best of them, crude in conception, hasty in execution, and oftentimes devoid of any spiritual significance whatsoever. We are thankful that this statement is not as true concerning the churches of our own communion as of other Christian bodies, because there has generally been a desire

on the part of our people to make church buildings minister somewhat, at least, to reverence and the spirit of worship.

But a day of better things has come, and to Calvary Church, Pittsburgh, has been given a great opportunity, which has with conspicuous success been availed of; and no one rejoices more than I do in the erection of such a magnificent structure to preach a constant sermon to every passerby; and, in its interior, to witness for the faith and for the continuity of the Church's life, to every worshipper.

May the day dawn be the harbinger of complete reform in the matter of the architecture of our churches. May every stone teach some truth, and every window tell some glorious story, and the whole edifice uplift, solemnise, and sanctify the prayers and praises, the thoughts and desires and offerings of the multitude. May all who enter Calvary Church feel the abiding presence of Him whose honour dwells within His courts, that they may worship Him indeed in spirit and in truth.



THE CHURCH FROM THE SOUTHWEST

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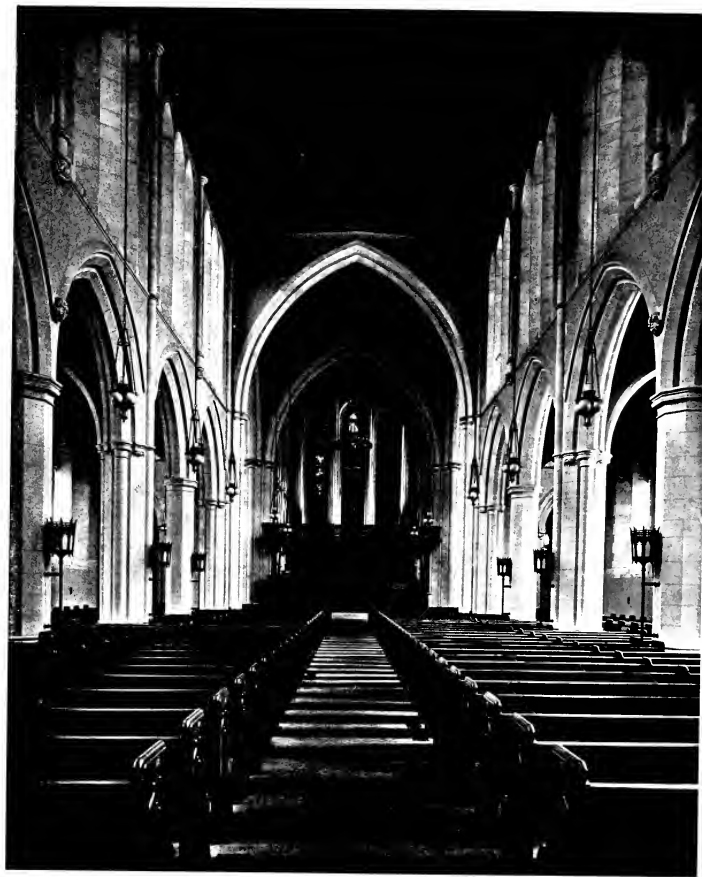
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INTERIOR, LOOKING EAST

AN IDEAL PARISH

*By The Right Reverend Boyd Vincent, D.D.,
Bishop of Southern Ohio*

CALVARY CHURCH, Pittsburgh, has had an almost ideal career, largely due to the rare opportunities God has given it, and fairly seen, I think, in the several distinct steps of its progress.

Organised originally by those who really loved and wanted the Church's ministrations, its life, from the very beginning, has always been an earnest one. For twenty years its growth and activity were steady, but limited, like that of the quiet suburban community about it. It had little opportunity then for anything more than faithful spiritual ministrations among its own people.

Then at length came a change. With extended suburbs and a more rapidly increasing population, opportunity for new growth and service lay about it in all directions. A new formative period had begun. A great field was opened up calling for organised, incessant, aggressive work. The parish had itself been only a field so far. Now its people and resources needed to be turned into a force also, to occupy and cultivate and appropriate the still larger field outside itself. Like the individual Christian, as its own spiritual life was intensified, all this earnestness needed, even for its own good, to be utilised in every possible form of organised beneficence and missionary activity. As a natural result, it did grow without as it grew within; and vice versa. Within, it was a perfect beehive of industry, on week days as well as Sundays; without, it spread its influence by numerous missions in the neighboring suburbs. There was no disposition and no time for fault-finding and quarrelling. Everybody was too busy and too happy trying to do good. There was no distinction of persons or classes or church parties. Everybody was welcome

and given a share in its active life. Its simple worship, the sincere brotherly love of its people among themselves, the earnest desire and effort to bless others, to publish the Gospel and extend the Church — these were the things which perhaps most distinctly characterised this period of Calvary's life.

Then under Dr. Hodges and Dr. Maxon came still another stage of development. The work of organisation was largely done and the old activity within and without could and did still go on unabated. Consequently these men could now give new emphasis and direction to the parish life; and they were both wise enough and able enough to do it. First, by making its pulpit steadily strong and attractive; and then by carrying its influence out and down into the civic and social and industrial life of the city at large. Not only East Liberty and Shadyside and Wilkinsburgh, but all Pittsburgh itself, now felt the force of Calvary's humanitarian and beneficent spirit. And again the natural result was a continued growth in the numerical strength of the parish itself.

Finally, with the advent and work of Dr. McIlvaine and Mr. Ferris came the present glorious advance in Calvary's progress. A pulpit lifted and kept up to the highest standard of power and efficiency, and the pastoral and missionary work as steadily maintained, at last made the old church too small, not only for the present needs of the parish, but also for its manifestly greater future. There were faith and courage and generosity enough to venture on the new and magnificent parish buildings which will now stand for Calvary's still larger influence in the still larger community about it. The noble exterior of the new church will itself be a power for all time over the senses and souls of men.



A GLIMPSE OF THE NAVE



ENTRANCE TO THE LADY CHAPEL

The equally noble interior, with its vastly more beautiful and churchly worship, will be a ceaseless inspiration to the devotional spirit. Its pulpit and parish activities will minister to increasing numbers of people. Altogether, it is not too much to say that Calvary is even now one of the greatest churches in the land; and no one can measure what she may still be and do.

It is a rare record, in so few years, that a mother parish should have sent out with her blessing four daughter parishes, each now with its own independent life and fine church, and still with thirteen hundred communicants left, be steadily going on herself to an ever larger life and influence for good. Is it not true, that, with such a record of growth and of work, of service, of steadily increasing radiation of light and life through the whole community about her, Calvary Church has indeed, by God's good grace, had a fairly ideal career?

OFFICERS OF THE PARISH

RECTORS

Rev. William H. Paddock,	Jan., 1855-Apr., 1858
Rev. Robert B. Peet	Jan., 1859-Jan., 1867
Rev. Joseph D. Wilson	May, 1867-Feb., 1874
Rev. Boyd Vincent	Apr., 1874-Jan., 1889
Rev. George Hodges	Jan., 1889-Jan., 1894
Rev. William D. Maxon	May, 1894-Dec., 1898
Rev. James H. McIlvaine	June, 1900 —

ASSISTANT MINISTERS

Rev. George Hodges	June, 1881-Jan., 1889
Rev. William Heaks	Apr., 1888-Jan., 1890
Rev. Laurens McLure	Mar., 1889-Apr., 1892
Rev. Ernest E. Matthews	May, 1892-May, 1893
Rev. Robert Bell	May, 1893-Feb., 1897
Rev. George Gunnell	July, 1896-Nov. 1897
Rev. A. R. T. Truex	July, 1897-Oct., 1898
Rev. John R. Wightman	Mar., 1898-Oct., 1899
Rev. Homer A. Flint	Aug., 1900-Oct., 1901
Rev. David L. Ferris	Sept., 1900 —
Rev. Edward L. Wells	Nov., 1901-Sept., 1903

VESTRY

Senior Wardens

George R. White	1855-1877
Samuel Martin	1878-1889
Robert Bruce	1890-1891
James W. Brown	1892 —

Junior Wardens

Joseph H. Hill	1855-1874
Thomas M. Howe	1874-1877
Robert Bruce	1878-1890
James W. Brown	1890-1892
G. M. T. Taylor	1892 —

Vestrymen

George R. White	1855-1877
Joseph H. Hill	1855-1874
William Wilkins	1855-1856
William P. Baum	1855-1857
A. J. Davis	1855-1857
W. H. Denny	1855-1856
Ephraim Spahn	1855-1865
John Cartwright	1856-1863
R. H. Hartley	1856-1863
John Scott	1857-1863
John Joyce	1857-1859
Samuel Martin	1861-1889
Thomas M. Howe	1863-1877
John H. Stewart	1863-1869
James B. Murray	1863-1881
Felician Slataper	1867-1877
Orlando Metcalf	1869-1869
S. Jarvis Adams	1869-1876
Robert Bruce	1872-1891
Samuel B. Douglas	1872 —
William Carr	1874-1888
N. J. Braden	1876-1890
James H. Hopkins	1877-1883
James W. Brown	1877 —
B. C. Jillson	1878-1883
E. M. Ferguson	1881-1898
G. M. T. Taylor	1883 —
Marcus A. Woodward	1883-1904
Reuben Miller	1889 —
Joseph R. Woodwell	1890 —
Wilson Harper	1891-1895
William D. Corcoran	1892 —
H. D. W. English	1895 —
J. J. Miller	1898 —
John B. Jackson	1905 —



CALVARY CHURCH AND PARISH HOUSE



VIEW FROM CHAPEL OF ST. ANDREW

HISTORY OF THE PARISH

THE first service of the Episcopal Church in the village of East Liberty was held on the first Sunday of January, 1855, the Rev. William H. Paddock, a missionary of the Church, officiating. The attendance was so encouraging that it was determined to secure, if possible, a building for holding regular services, and a lease was obtained of the German Lutheran Church for the sum of \$17.50 monthly rental. This church stood on what was then called Mill Street, but is now Collins Avenue, a short distance from Penn Avenue. The building in front of it was a flour mill, and the church was familiarly known as "the little old church behind the mill." It was destroyed by fire in 1870.

On the afternoon of Tuesday, January 23, 1855, at half past five o'clock, a meeting was held at the drug store of Dr. A. J. Davis, on Penn Avenue, near Collins, the Rev. Mr. Paddock presiding, and Mr. Joseph H. Hill, secretary. A parish was organised under the name of Calvary Church, and a charter adopted. The following persons were elected to serve as the vestry until the next Easter Monday: George R. White and Joseph H. Hill, Wardens; the Hon. William Wilkins, William P. Baum, Dr. Wm. H. Denny, Dr. A. J. Davis, and Ephraim Spahr, Vestrymen. John H. Cassell, Dr. John Wilson, D. E. Bayard, Dr. A. H. Gross, John Cartwright, and M. S. Hayes were among the original incorporators.

The vestry then elected the Rev. Wm. H. Paddock to be the rector, at a salary of \$300, and a committee was appointed to secure subscriptions.

The Sunday school was organised on the first of May following, with four teachers, Miss Wilkins, Miss Belle White, Mrs. Cassell, Mrs. John Wilson, and eighteen scholars.

The first report to the diocesan convention is as follows: "Baptisms, 1; com-

municants, 13; Sunday-school teachers, 6; scholars, 18; total contributions, \$315.80.

In June the building was purchased for the sum of \$850, the money being raised by subscription during the year.

Fortunately we have a description of the church at this time from the pen of Mr. T. R. Hartley. "Well do I remember the first service in the 'little old church behind the mill.' The building was built of brick with a small wooden belfry on the roof. It was from sixty to eighty feet long and about thirty feet wide, and was perfectly plain inside. No fresco adorned its walls; there was no carved reading desk or pulpit, no chancel, no organ or organ loft, no stained glass windows or cushioned pews. Nothing but the plainest kind of a pulpit and the hardest of wooden seats. The walls were whitewashed and a little blue added to do the ceiling, and a beautiful contrast was the result. The pure light of heaven came streaming through the small-paned windows, mellowed down by green oil-cloth blinds that rolled gracefully up and down a string. The evening service was conducted under the brilliant glare of about a dozen coal oil lamps nailed by the side of the windows, and in other places where they would do the most good. On the right of the pulpit in a corner was built the vestry room. It consisted of a box about six feet square, made of flooring boards, and painted blue to correspond with the ceiling."

Mr. Paddock resigned in April, 1858, on account of his health.

From April, 1858, to January, 1859, the Rev. Thomas Crumpton had temporary charge of the parish, giving his services as he could. In July, 1858, the vestry extended a call to the Rev. Henry C. Potter, now Bishop of New York, then in his first parish at Greensburg, to become the rector of the parish at a salary of \$500, payable quarterly. Mr. Potter was not sufficiently attracted by the inducements



LADY CHAPEL FROM NORTH TRANSEPT



VIEW FROM EAST TRIFORIUM

offered him and decided to remain where he was.

In October, 1858, the Rev. Robert B. Peet, of Brooklyn, was called at a salary of \$700. He accepted the call and entered upon his work January 1, 1859. He found about thirty communicants.

Under the date of January 25, 1859, the following record is entered in the minutes of the vestry: "On motion of Geo. R. White, the vestry assumed the payment of a lot purchased by Joseph H. Hill, for the purpose of building a church on said lot — the lot to cost \$600, subject to an annual ground rent of \$60." A committee was appointed at the same time, with Mr. Joseph H. Hill, as chairman, to secure subscriptions for a new church; and a building committee, consisting of R. H. Hartley, Judge Wilkins, Joseph H. Hill, and John Scott, to procure plans. The contract was given to Mr. Samuel Martin, afterwards for many years the senior warden of the parish, for \$7,400. The old building was sold for \$900. The new church was completed in 1861 at a cost of about \$9,000, with a mortgage of \$4,000. It included the nave or body of the church up to the point where the transepts began, and seated about 250.

For the next few years the little parish was struggling with financial difficulties. The pew rents were small and many of them in arrears.

But the parish as well as all this western part of the diocese continued to grow, and in 1865, Calvary parish, with fifteen other parishes, applied to the convention for a division of the diocese. This was accomplished the same year, and our present diocese of Pittsburgh dates from that time.

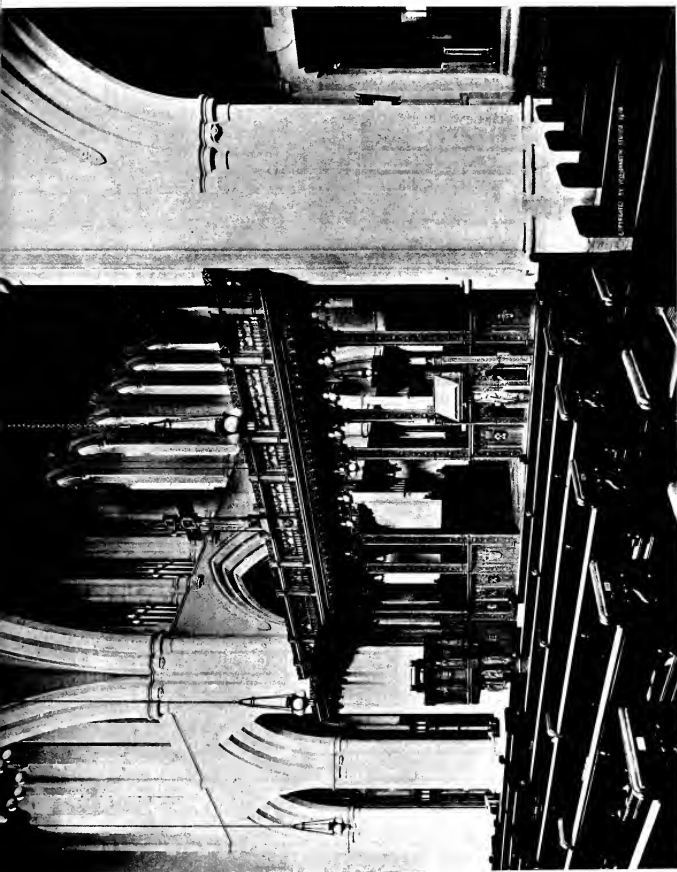
In November, 1866, the faithful rector, being called to a larger field of usefulness at Mt. Vernon, Ohio, determined to see the debt removed and the church consecrated before his departure. Largely by his strenuous efforts the sum of \$4,000 — a great amount for the feeble parish of eighty-three communicants — was raised, and on Holy Innocents' Day, the 28th of December, 1866, the church was conse-

crated by Bishop Kerfoot, who at the same time confirmed six persons.

The rector resigned in December, 1866, and his resignation was accepted with the following minute by the vestry: "That the secretary be instructed to convey to him our appreciation of his self-sacrificing earnest, faithful labors for the last eight years, amidst many and perplexing discouragements, which through God's gracious intervention and favor have at last resulted in a flourishing parish, with its beautiful church edifice and property wholly relieved from debt."

In March, 1867, the Rev. Joseph D. Wilson, then a deacon and assistant minister of St. Luke's parish, New York, was called to be the rector of the parish. He came to the parish on the first Sunday of May, and on the following Sunday was ordained to the priesthood by Bishop Kerfoot. In 1869 a parish building was erected at a cost of \$4,000, with \$1,200 indebtedness. In 1870 it was found necessary again to enlarge the church at an estimated cost of \$12,000, the senior warden, General Thomas Howe, generously offering to give one half of the amount provided the congregation would raise the other half. This was done, but unfortunately, as is so often the case, the work cost \$17,000, and an obligation for the remaining \$5,000 was given by the vestry, secured by their personal endorsements. In 1871 this enlargement, consisting of the transepts, chancel, a vestry room, and a church parlor, was completed, and the first service held on February 5th.

On the 7th of February, 1874, Mr. Wilson, after a long and acceptable pastorate of seven years, during which the communicants of the parish had increased from 83 to 133, and the Sunday school from 42 to 110, resigned his charge to enter the ministry of the Reformed Episcopal Church. It was a great blow to the parish, for the rector was universally beloved, and many showed their affection by urging that he should remain and the parish be transferred to the newly formed organisation. But notwithstanding their warm, personal regard for their pastor, the vestry acted



THE ROOD SCREEN

promptly and positively in their allegiance to the Church and parish, by surrendering the parish at once into the spiritual charge of the bishop, and refusing to violate their charter and their own good faith by retaining Mr. Wilson in his new relations, as they were formally petitioned to do by a part of the congregation. Mr. Wilson remained in East Liberty long enough to form a new organisation into which many of his parishioners followed him with almost the entire Sunday school.

At a meeting of the vestry, February 19, 1874, the Rev. Boyd Vincent, of Erie, Pa., was elected rector. The call was accepted, and on the 26th of April he took charge of the parish. In his historical sermon at the twenty-fifth anniversary of the parish Mr. Vincent said: "On taking charge of the parish I found less than 100 communicants in it, and but 23 children in the Sunday school. Feeling that there had been enough of controversy, my first object was to turn the interest and energies of the congregation to practical work as the best corrective of past evils and the most certain road to harmony and peace. The Sunday school and Bible classes were at once reorganized and soon filled by the faithful work of the teachers. A rector's aid society was also formed, the parish districted and thoroughly visited in every part, and many gifts and much active work of charity devoted to the sick and poor of the parish, and to the missionary work of the Church outside.

The new rector had a gift for organisation, and by his efforts the parish was brought into the active, efficient, well-organised condition which has ever since marked its history, making it "a parish known throughout the Church for its good works." His successors have endeavoured to carry on the work along the lines laid down by him, as well as to open new departments of usefulness.

In 1877 it was resolved to apply to the bishop of the diocese for permission to mortgage the church property for \$5,000 as security for the debt of the parish incurred in 1871 and hitherto secured by the personal endorsements of members of the

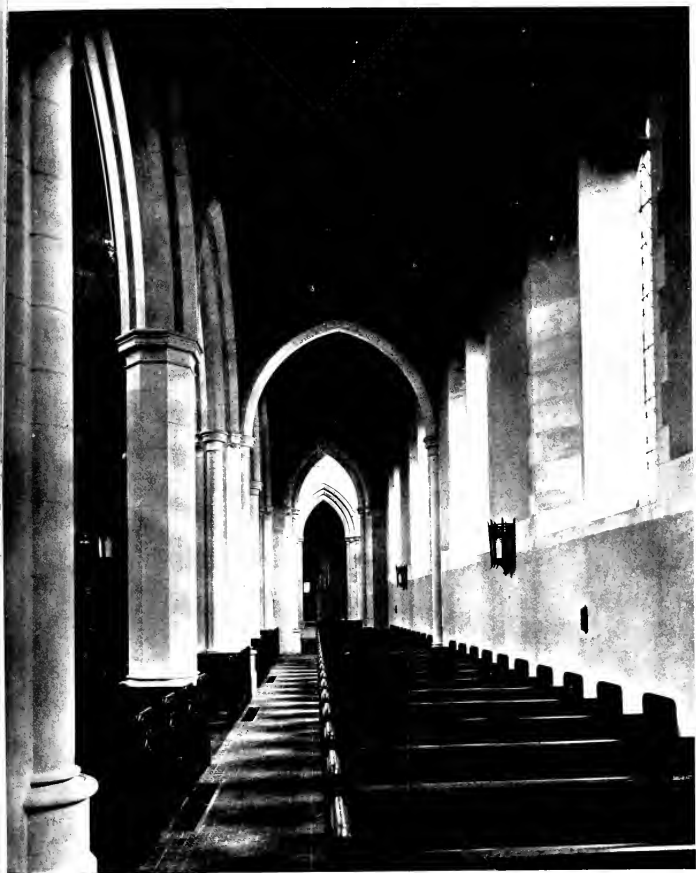
vestry and others. This proposition started a movement in the parish to extinguish the debt by subscription, which resulted in the payment of one half through the Easter offering of 1878, and the other half by the same means in 1879.

The year 1877 was marked by a severe blow and sad loss to the parish in the death of both the wardens of the church, Mr. George R. White and the Hon. Thomas M. Howe, within a few weeks of each other; the death of the former occurring on the 8th of May, and that of the latter on the 20th of July. Mr. White was one of the wardens of the parish from its organisation to the time of his death, a period of twenty-two years. General Howe was elected to the vestry in April, 1863, and appointed junior warden in 1874. To the wise counsels and generous gifts of these two strong supporters of the parish it owes a debt which it is always glad to acknowledge.

In November, 1879, a mission was begun at Wilksburg, under the name of St. Stephen's mission, with regular Sunday services and a Sunday school. It has grown into a flourishing parish of more than three hundred members, with a church built at a cost of more than \$40,000, to which the mother parish has generously contributed. At the same time at St. Philip's Mission, on Henry Street, Bellefield, regular Sunday services and a Sunday school were maintained. This was in part the beginning of what is now the parish and Church of the Ascension.

In June, 1881, Mr. George Hodges, of the Berkeley Divinity School, a candidate for orders in the diocese of Central New York, was elected assistant minister.

In the autumn of 1882 the sum of \$3,100 was subscribed for the erection of a building for St. Stephen's mission, on a lot given by the Church of the Atonement, in exchange for one deeded to them by the vestry. The building was completed early in 1883, and services regularly held there by the clergy of the parish. The same year the Sunday school building of the parish was enlarged and improved at an expense of \$3,500. The next year, 1884, the



THE SOUTH AISLE

church was again enlarged by the addition of the aisles and side pews at a cost of about \$14,000, bringing the building to its final dimensions.

In 1887, the Rev. William Heaks was engaged as second assistant and the Rev. Mr. Hodges transferred from the charge of St. Stephen's to be more closely associated with the parish work. In this year Mr. S. Jarvis Adams resigned the charge of the Sunday school, after being the superintendent twenty-one years — a very remarkable record.

The rector, having been elected Bishop-coadjutor of Southern Ohio, resigned his office on the 7th of January, 1889. The vestry accepted his resignation with the following letter recorded in their minutes: "It is with feelings of deep regret that we accept this resignation that severs the connection which has existed between you and this parish for the last fifteen years. The intercourse which we have had as a vestry with you has been marked throughout these years with harmony and friendliness without one instance of discord or dissension. Under your careful and thorough management the parish has grown to be the largest, most prosperous, and influential in the diocese, and one of the most useful and deeply interested bodies of Christian workers to be found in the Church which claims our best and loyal devotion. We recognise the duty which calls you from us, and we pray God's blessings on your new labours."

At the same meeting of the vestry at which Dr. Vincent's resignation was accepted, the Rev. George Hodges was chosen to succeed him and the Rev. Laurens McLure was elected assistant minister. In May a Sunday school was organised on Mayflower Street and a house rented. This was the beginning of the new St. Philip's mission, the one in Bellefield having passed into the Church of the Ascension. The Rev. William Heaks resigned as assistant minister in January, 1890. The chancel windows were put in about this time at an expense of \$1,800, the Sisterhood providing the money. The next year a rectory was purchased on the

corner of Shady and Alder Streets for \$13,500, the ladies of the parish contributing \$7,500, and the remainder obtained by a mortgage on the property. St. Stephen's mission was organised into a parish and the property deeded to the new organisation in December, 1891. The Rev. Mr. McLure resigned in April, 1892, to become the rector of St. Thomas's parish, Oakmont, and the Rev. E. E. Matthews, then in deacon's orders, was engaged in his place. He resigned in the following year, and the Rev. Robert Bell was engaged.

The large parish building was completed in 1893 at a cost of about \$29,000. In the same year St. Philip's chapel was built for \$1,400, on a lot at the corner of Bennett and Murtland Streets, given by Mr. E. M. Ferguson.

In December Dr. Hodges resigned to become Dean of the Episcopal Theological School at Cambridge, Mass.

The Rev. William D. Maxon, D.D., of Utica, N. Y., was called to succeed Dr. Hodges on the 29th of January, 1894, and came to the parish on the 1st of May. The debt of \$5,000 on the parish house was paid in 1895, mainly by the Easter offering, and the church was decorated and carpeted at a cost of \$4,200, which was largely paid for by the Easter offering of 1896. The Rev. George Gunnell was elected assistant minister in July, 1896. The Rev. Robert Bell resigned his position as assistant in charge of St. Philip's mission in February, 1897; and in July the Rev. A. R. T. Truex was elected. Rev. Mr. Gunnell resigned November 1, 1897. The Rev. John R. Wightman succeeded him in March, 1898. In this year a boy choir was introduced into the church under the charge of the organist, Mr. Keese, but after a year's trial it was dispensed with, and a choir of mixed voices engaged. In October the Rev. Mr. Truex resigned.

In November the rector, Dr. Maxon, resigned to accept a call to Christ Church, Detroit, the resignation to take effect on December 25th.

On the resignation of Dr. Maxon, the Rev. Mr. Wightman was appointed



THE WEST GALLERY



THE BISHOP'S STALL.



NORTH TRANSEPT FROM LADY CHAPEL.

minister-in-charge, and carried on the work until October, 1899, when he was compelled to resign from overwork. From January until March, 1900, the Rev. William A. Guerry, of Sewanee University (now Bishop Coadjutor of South Carolina), was the minister-in-charge. For eighteen months the parish was without a rector, and while there was some disintegration and loss, in the main the people held together loyally, the services were well attended, the benevolent offerings sustained, and the work efficiently carried on.

In January, 1900, the present rector was invited to take charge of the parish from March 1st until July 1st. He was elected rector the 1st of June. A floating debt of \$3,000 was paid by the Easter offering in April. The rectory was sold in June for \$10,000, the mortgage paid, and the balance of \$7,000 placed at interest until a new rectory should be desired. The Rev. D. L. Ferris, assistant at St. John's Church, Stamford, Conn., became the associate rector in September. The Rev. H. A. Flint was appointed minister-in-charge at St. Philip's in August. The situation of the mission having become unfavorable through the deterioration of the neighborhood, the ground was sold in October, 1891, for \$3,100, a lot at the corner of Kelly and Linden Streets was purchased for \$7,000, and the building moved and renovated for \$2,000. The church also was decorated and carpeted during the summer at an expense of \$3,400. The cost of both improvements was mainly paid by the Easter offering of 1901, amounting to \$7,000. The Rev. Mr. Flint resigned in October to become chaplain of the Laymen's Missionary League, and the Rev. E. L. Wells succeeded him at St. Philip's in November.

In March, 1903, the parish of St. James sold their property at Sixteenth Street and Penn Avenue, and requested the permission of Calvary vestry to form a union with St. Philip's mission and to build a church in that part of our parish. The permission was cordially given, and in June 133 communicants of this parish, with a Sunday

school of 120, were, at their request, transferred to form the memorial parish of St. James. A beautiful church, parish house, and rectory have been built at a cost of \$85,000 at the corner of Kelly and Collier Streets, and were consecrated in 1904, with every prospect of becoming one of the most flourishing parishes in the city. The St. Philip's property was sold in June, 1894, for \$7,000, to be paid in three annual payments, one half to be given to the parish of St. James, the other half, together with the Easter offering of 1903, amounting altogether to \$5,600, to be appropriated to some new mission work in the city.

On Christmas afternoon, 1904, a meeting of the vestry was called to consider the advisability of the sale of the present church property, and the purchase of a new site on which to build. It was unanimously determined that measures should be taken to secure a new location for the church, and a committee was appointed to recommend a desirable property. On December 30th the committee reported, recommending the purchase of the property on the northeast corner of Shady Avenue and Walnut Street, for the sum of \$73,000, subject to an expense for street improvement amounting to about \$2,000. The recommendation was accepted, and on December 31st, the necessary papers were signed and a part of the purchase money paid, securing one of the finest locations in the city for a new church. On the 4th of January, the church property was sold for \$85,000, possession to be retained until April 1st, 1906, with the probability of as much longer possession as might be needed.

The Easter offering of 1905 was for the building of the new church, and amounted to \$115,000. Additional subscriptions brought the amount to \$297,000. Messrs. Cram, Goodhue & Ferguson, of Boston and New York, were engaged as the architects, and requested to prepare designs for a Gothic church, seating twelve hundred people, and a parish house. In January, 1906, their designs were approved, and the general contract given to the Howard Hager Company, of Pittsburgh. A building

committee was appointed, consisting of Mr. James W. Brown, chairman; Mr. H. D. W. English, vice chairman; Mr. Joseph R. Woodwell, Mr. John B. Jackson, Mr. A. J. Wurts, and the rector, *ex officio*. Ground was broken for the new church on the 28th of February, 1896. The cornerstone was laid with appropriate services on the 16th of June. The tower and spire were completed on the 27th of November. The easter offering of 1907 was devoted to the furnishing of the chancel, and, with the memorials given at the time, amounted to \$34,000. The last services in the old church were held on Sunday the 14th of December, 1907. On Thursday, the 19th of December, posses-

sion was taken of the new church with a benediction service. The Bishops of Ohio, Southern Ohio, West Virginia, and Pittsburgh, with a large number of the clergy of the diocese, were present, and with the choir, vestry, building committee, and architects formed the procession. After consecrating the three memorial altars, the bishop offered the prayers for the blessing of the church and the many memorial gifts. The sermon was preached by Bishop Vincent, on the text, "I was glad when they said unto me, Let us go into the house of the Lord." After the service luncheon was served for the clergy, and a reception given in the evening. It was a great and glad day for Calvary parish.



NORTH AMBULATORY FROM LADY CHAPEL



THE CHURCH FROM THE SOUTH

CALVARY CHURCH*

By John T. Comes

THOSE who have watched the growth of the art of Cram, Goodhue & Ferguson during the last decade, and have known the meat upon which it fed, have looked to see it express itself with some degree of finality in the spirit of the old English Gothic churches. The period of the style which they have heretofore advocated, the perpendicular Gothic, and in which they have worked with such evident sympathy and understanding, has lately given way to another position in which a wider eclecticism is manifest. They have made this change possibly through the research and study given to the form of English Gothic, found largely in the ruined abbeys of Great Britain.

They have only recently completed Calvary Episcopal Church in the city of Pittsburgh, and, while it is easy to grow extravagantly appreciative in a day when good churches in any style are rare, it must be conceded that at the least they have surpassed any earlier work of theirs, and possibly have left us the best and truest church, architecturally, in America. Whether it marks the beginning of a distinctive era in church building in the United States, or whether it be the furthest wave to break on our shores of the Gothic revival begun over seas by the Oxford Movement, is not for me to determine. That it speaks, so far as architecture may, with the living, breathing voice of a day and a time when the monastic orders built abbeys like Whitby, Netley, and Glastonbury, I am assured, and I welcome it, as I have welcomed the work of this firm for years, because, amid the babel of strange tongues, it speaks in a known language, with an assured voice and in support of sound architectural principles.

In these doubting, trying, and diffident times when novelty is the catchword, and

every half-developed thought is thrust upon us, there is need for authoritative teaching in architecture as well as in other matters. The position that Calvary Church will occupy in the history of American architecture is assured by reason of following old and tried principles, that have withstood the test of time, the vagaries of men, and various systems of thought for generations. I am satisfied that America heretofore has produced very little in church architecture that is worthy to live after us. Even the much lauded Trinity Church, in Boston, which in a way marked a new era in church building, has since been weighed and found wanting, especially in the essentials of appropriateness, ethnical connection, and the aspirations of the society for which it was erected. The connection between this church and the Episcopal Church is not easily traced, and the interior contributes but little to the religious emotions of the worshipper, in spite of many excellent qualities in the work itself.

Calvary Church is not a cut and dried study in archæology, nor a copy in any sense of the churches which inspired it; with the glamour of old days about it, it is, withal, vital and modern, full of details and motives that are interesting and refreshing; it is as though one had mastered a long-forgotten language, had acquired the ideas and felt the ideals to which it gave expression, had read the meaning of an older faith and civilisation and had translated them all into the speech of the day. Catholic that I am, I wonder that this firm should have done it with so evident a sympathy in the present instance. I can understand how it might be done in England; there the work of the English architects who followed in the wake of the Oxford Movement was much easier. The Pugins, Scotts, Seddings, and Bentleys

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had kept the lamp burning; Rossetti, Burne-Jones, William Morris, and lesser singers through the land, had taught the nation to look for beauty to the olden days, and there was, and is still, for the matter of that, a living tradition that yokes the present with the past, and a keen public sense of the union. But in America, and in Pittsburgh,—one wonders whether the architects are to be admired most or the diplomats who persuaded their clients to accept this type of church with the large columns (necessitated by the scheme of a central lantern or tower) and an interior in striking contrast with any they had known. It is to the everlasting credit of the laymen with whom the architects had to deal, that this building was allowed to rise pure and self-possessed in its calm, impassioned dignity and beauty, without padding, without strife for elaborate effects, with no show or pretence, with no petty conceits, but honest, frank, and sincere, to educate and inspire all who may look upon it.

Such sympathy and co-operation is not always granted to the architects in charge by the average building committee, and often the most difficult parts of the architects' undertaking is, not to design the building, but to educate the committee up to a point of view that will allow them to express their ideals as they see fit.

The topographical location of this building is fortunate in several ways. The location of the centre tower is almost on an axis to an important street, and the open park-like space covered with trees, to the right of the church, enhances its beauty many fold, while the garden-like space with a single tree advantageously located sets off the building on the opposite side, which can easily be turned into a cloister garth when a new rectory is built.

On the exterior of the building the design of the tower and spire and the smoothness of the transition from the one to the other are very noteworthy; the effect of light and shade has been utilised to lend beauty to the colonnade and deep recessed doorway of the front; and the three high and narrow

windows of the transept create an impression of singular beauty.

While the general design of the interior is scholarly, it is not formal; minor axes are developed here and there which give freedom and ease to the composition. Cold formalism, monotonous regularity, or stereotyped ornaments are not to be found. The graceful clerestory arches and the stone vaulting of the side chapels and side vestibules are of faultless workmanship; in fact, the thoroughgoing craftsmanship throughout is a pleasure and delight. Here and there one comes, with a sense of surprise, on beautifully carved statues, as in the front vestibule, near the stairs to the gallery, also over the entrance to the parish house, from the Lady Chapel, and again in the baptistery. The treatment of the auditorium side of the vestibule screen has an appeal that cannot be easily explained; it may be due to the spacing of its component parts; or it may be the old-time spirit, discerned dimly through a medium that has a touch of a newer art. At any rate it is fascinating.

At present, the interior of the church is far too bright. When the present temporary windows in the clerestory shall have been replaced with glass of a quality with that in the chancel, there will be a nearer approach to that "dim religious light" which is and should be characteristic of a church interior.

The rood screen, the lectern, the pulpit, the choir stalls, in fact the whole of the church furniture, will, I understand, be considered in another article. They deserve separate treatment. But I may be permitted to express my satisfaction with the manner in which the carving, and in fact all the sculpture, is made to possess the conventional and decorative quality dictated by the best traditions of mediæval art.

The parish house connected with the church and designed by the same architects is even more fresh and modern in its treatment of Gothic. The composition not only expresses the plan clearly, but it builds up beautifully and ties nicely into

the church. The flavor is truly monastic, almost Benedictine, and one wonders how the house can be so well lighted within and yet present such broad wall surfaces on the exterior.

Beyond the keen appreciation of Calvary Church which I have expressed altogether inadequately in this brief space, I feel, as a Catholic architect, a great degree of

satisfaction in the thought that this church is a standing refutation of the charge that the ages in which the style grew and burgeoned were dark; that it may create a suspicion of the existence of other forms of excellence in the same period; and that it may be a spur and an incentive to a livelier interest in church architecture among "mine own people."



THE NARTHEX WALL



THE CROSSING FROM THE NORTH
TRANSEPT

THE ARCHITECTURE OF THE CHURCH

IN Calvary Church and parish house an attempt has been made to adapt to modern ideals, conditions, and environment, that style which Christian civilisation developed for its own self-expression, the so-called Gothic of the middle ages. The problem of church building is one of supreme difficulty, since it necessarily involves the embodiment of two superficially antagonistic ideas: the Church, eternal, unchangeable in all essential matters, yet perfectly mobile and exquisitely adaptable to continually changing conditions. On the one hand the architect, accepting implicitly the Christian style of building, as opposed to the pagan styles which preceded and followed it, must indicate the unbroken sequence which exists from the twentieth century in America back through the ages to that thirteenth century in Europe which links the contemporary to the Apostolic Church, while on the other he must show that the power now operative is no archæological fiction, but a vital and living thing. Servile copying of some given model, or even of the several details thereof, is inadmissible, since the impression conveyed by such copying is of a lifeless, historical abstraction; while it is just as impossible for him to cut loose from established tradition and create from his own imagination a novel and unprecedented thing, as this would indicate an equally modern and man-made organism, instead of that divinely ordered institution which in all essentials is unchanged from the day of Pentecost and must remain so to the end of time.

Nor, granting the style and the twofold aspects of the Church that must be expressed, is the case even then a simple one. Cut off as we are by nearly four barren centuries from the artistic tradition of Christianity, recourse must be had to mediæval models for inspiration, since none of the substitutes offered since the close of the fifteenth century has proved even measurably ade-

quate to its function. Now, while the underlying laws of Gothic are the same from the twelfth to the sixteenth centuries, the outward forms are infinitely varied, not only from race to race, but from century to century. Since the revival of civilisation in England in the first quarter of the nineteenth century men have turned now to France, now to England for their inspiration, while different architects have fallen back on the twelfth, thirteenth, fourteenth, or fifteenth centuries for their models: France, Italy, Spain, Germany, and England have all contributed valuable elements to the great artistic cosmos, while each century has developed to perfection some one or more qualities of Gothic art. We are "the heirs of all the ages," and therefore bound to gather where we can and all we can, and so long as the great laws of Gothic art are not transgressed we are at liberty to start from the foundations of any people in any one of the essentially Christian centuries, adding thereto such qualities as we may need from other times and other lands.

In Calvary recourse has been had to that early type of thirteenth century work represented by Netley and Tintern Abbeys. At this time much of the strength and simplicity of the earlier Norman work still remained, while the austere influence of the Cistercian reformation was vigorously operative. In no instance has any detail, even the contour of a moulding, been copied, but instead every effort has been made to express through modern forms some of the qualities of composition, proportion, development, and relation that reveal themselves through this particular aspect of Gothic. Wonderful as was the so-called "Perpendicular" style of the fifteenth century, it acquired its richness and fluency at the expense of certain qualities of reserve, formalism, and classical gravity which marked the earlier work, and it has seemed reasonable to revert to these



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HIGH ALTAR AND REREDOS

earlier times towards the attaining of this end, while at the same time turning to the fifteenth century to learn its lessons of suppleness and adaptability. The Church proper is therefore primarily middle Early English, of the south of England, as it was conceived by the Cistercians, modified and adapted by the influence of the fifteenth century as it was expressed by the masonic guilds and the great commercial activities of the middle counties. The woodwork of the sanctuary, choir, and chapels is also of the fifteenth century as we know it in Devonshire and Essex, simplified and strengthened by the earlier qualities of the fourteenth century.

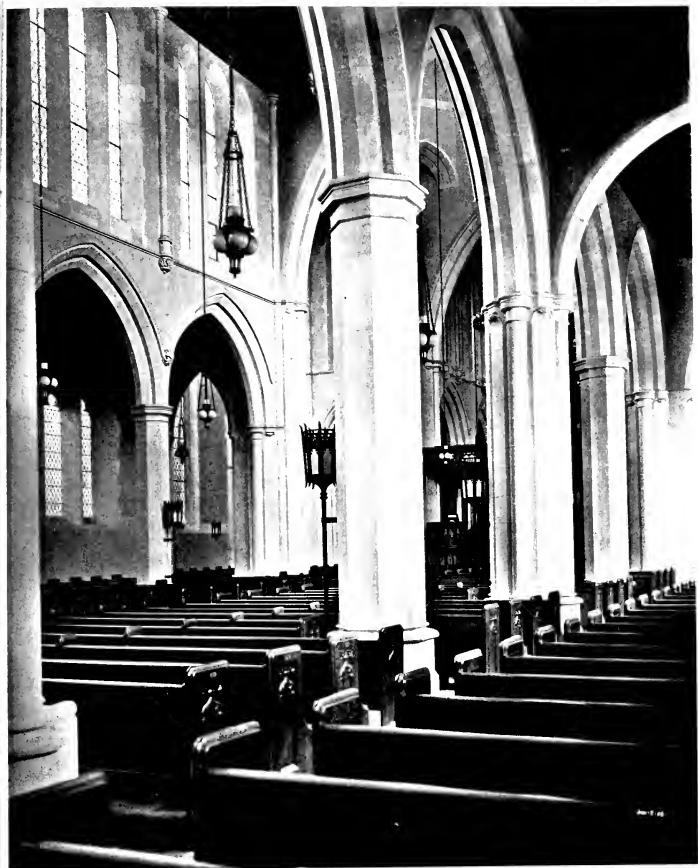
Generally speaking the exterior is marked by very slender and closely set lancet windows, with broad, gabled buttresses of small projection. The transition from the square of the tower to the octagon of the spire is believed to be entirely new, while the thin lancets of the clerestory and the splayed windows of the aisles are also, strictly speaking, without historical precedent. The composition of the west front is based largely on that of the east end of Gisburgh Abbey in Yorkshire. In the parish house monastic models have again been followed, but here they are rather of the Benedictine type of Beaulieu and Netley.

Internally the general scheme is more Cistercian, though the lack of masonry vaulting, except in the chapels, involved, or rather made possible, a lightening of the parts which could not exist with a system of vaulted construction. The plan is of the simplest type; cruciform, with wide nave aisles, easterly transept chapels, and narrow choir ambulatories, with a Lady Chapel to the northeast opening both into the choir and the north transept. There

is no triforium in the nave, but in the choir the containing walls are pushed out to the external walls of the ambulatories giving a combined triforium and clerestory which contains the organ in one bay on each side, and serves not only to break up the direct light of the north and south windows, but also to give that play of light and shade which is so essential.

The church is, of course, at present, unnecessarily light, as the permanent glass has thus far been placed only in a few of the windows. Ultimately, however, when all are filled, the effect of the interior will be a centre of subdued light surrounded by varied degrees of shade which in certain places will deepen into complete shadow. In order to obtain this effect the central space has been kept perfectly simple in its form, while the aisles, chapels, etc., have been broken up as completely as possible into very varied masses.

The construction throughout is of the most solid and enduring nature, walls, columns, and arches are of honest masonry, the floor is of reinforced concrete, the aisles are laid with tiles, and the entire presbytery and sanctuary are paved with large slabs of marble, combined with tile of different colours. The pier sections are unusually large for this country and the walls thicker than those generally provided. In many cases this thickness permits passages through the walls themselves, as in the west and east ends. In the former these passages are approached by winding stairways in the turrets and form open galleries along the front of the church. In the latter the opening is toward the church itself, thus giving a very great reveal to the east window, with a corresponding richness of light and shade.



INTERIOR, LOOKING NORTHEAST



HIGH ALTAR
FROM NORTH AMBULATORY

THE WOODWORK

AS will be seen from the illustrations, the plan of Calvary Church offered an unusual opportunity for the development of a complete scheme of decorative woodwork: the chancel, with its open arcades and flanking ambulatories, has been wholly framed in by mullioned and canopied screens and parclooses of unusual elaboration, and these are continued at the east end, where they rise in the centre into a low but extremely rich reredos set thick with the statues of saints and angels. Under the crossing, on the Gospel side, the rood screen develops into an elaborate and monumental pulpit with its sounding-board, while on the Epistle side stands a lectern of novel design. The presbytery contains, of course, banks of clergy and choir stalls, while the sanctuary has its communion-rail, credence, bishop's stall, and the triple sedilia for the priests. The woodwork of the chancel is practically completed, but the Lady Chapel and the Chapel of St. Andrew are as yet unfinished, and designs are now being prepared for reredoses in each, that for the former to be entirely of gilded oak, that for the latter in triptych form, with painted panels. Stalls, credences, etc., are to be placed in both chapels, and when they are finished the scheme of woodwork will be complete.

The rood screen is one of the most elaborate yet set up in this country: it is of the "vaulted" type so little known here, but so common in England, particularly in Devonshire, which is the richest county in England, so far as screens are concerned. The illustrations show it in an incomplete state, as the flanking statues of St. Mary and St. John on either side the rood were not in place at the time the photographs were made: the upper range of armorial shields which occupy the larger of the openings in the tracery of the upper part of the screen had also been removed. These shields, which are all carved in relief and given their proper tinctures with

colour, gold, and silver, form an essential part of the design of all the woodwork. The large coats of arms below on the parapet are those of distinctive sees of the Church in England, Scotland, Ireland, and Wales. On the pulpit appear the arms of the several dioceses comprised in the State of Pennsylvania, two shields being left blank for future sees certain to be erected in course of time. Below the statues in the reredos are large shields bearing in heraldic form proper symbols of the saints above them, and these are decorated only in gold. It may be said here that the architects' designs call for an ultimate embellishment of all the woodwork with gold and colour, the former to appear in the aureoles, vestments, and attributes of the various statues of saints and angels, and on the high-lights and structural lines of the carving and the tabernacle work, while the colour will be applied to the backgrounds of the niches and of the carving.

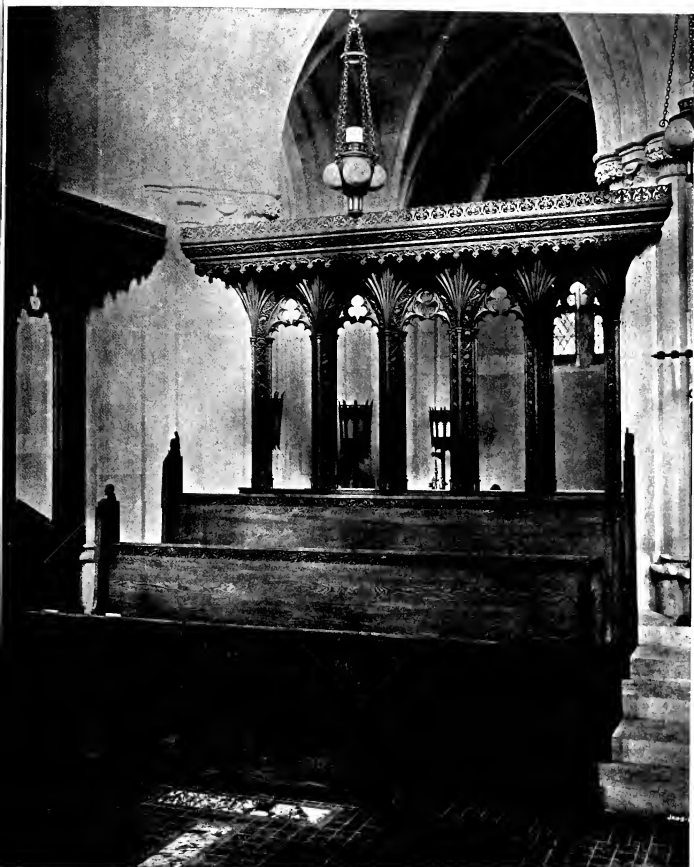
One device in the treatment of the statues has been wholly successful: the faces and hands and feet have been left in the natural oak, while the vestments, with all the rest of the woodwork, have been fumed with ammonia and finished with wax.

The general style of the chancel furniture may be considered broadly as late English fourteenth century, but it has been modified in so many ways in order to give it a certain modern quality that it cannot be considered archaeological. It is more massive and structural than is the case with the better known Perpendicular work, though the wooden character is preserved throughout. The screen and choir parclooses are broadly coved and vaulted, while the reredos, extended to the side walls by rich screens pierced by doors to the east ambulatory, is treated rather as an immensely enriched wall than as a decorative adjunct to the high altar.

The wood is oak, slashed, not quartered; the grain is unfilled, and the colour, which



THE CHOIR PARCLOSSES



CLERGY AND CHOIR STALLS



DETAIL OF SCREEN AND STALLS

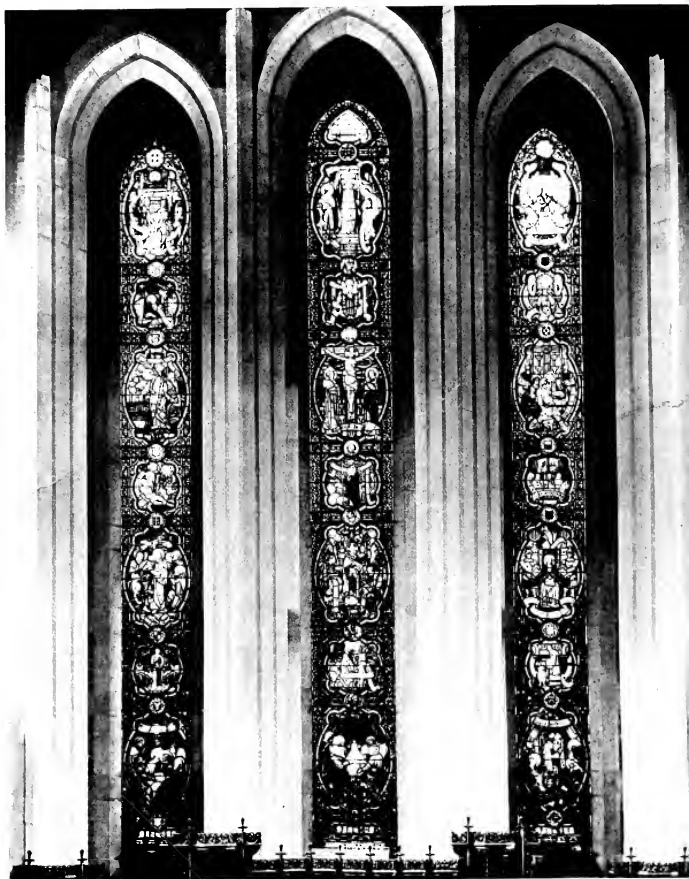
is a medium grayish brown with a silvery cast, is almost wholly the result of fuming and staining with ammonia; the surface is perfectly dead, without gloss or lustre.

All the cabinet work was done by Messrs. William F. Ross & Co., of Cambridge, while the statues were designed and carved by Mr. Kirchmayer, of the same firm. The workmanship throughout is as fine and

exact as that of the best period of the middle ages, while the statues show the sculptor at his best. In variety and individuality, in a certain mediæval quality that is yet in no way affected or archæological, and particularly in monumental dignity and strong significance, they certainly take first rank amongst the figure-sculpture in wood thus far produced in modern times.



THE BAPTISTERY



THE CHANCEL WINDOW

THE GLASS

IN Calvary Church there is at present every hope that the glass will accord, both in spirit and craftsmanship, with the fabric in which it is to be placed. The work already accomplished gives assurance that what remains will, when completed, be worthy of the compositions that are now set.

A complete scheme covering all the windows in the church has been carefully developed, and such windows as are being prepared, or may be given in future, will follow out the general idea thus laid down.

The eastern lancets give the whole story of the Passion, with the Ascension added in the central lancet at the apex and the smaller medallions containing passion types from the Old Testament. The remainder of the choir windows are set in the outer walls of the combined clerestory and triforium and are not directly visible, so they will be filled with grisaille glass in geometrical patterns. The windows of the south transept—three lancets forty feet high—show the Church in Great Britain as manifested through typical saints. Opposite, in the north transept, the equally lofty windows will show the Prophets and Apostles. The aisle windows will be devoted to Our Lord's ministry; the great west window will show the Church Triumphant as revealed in the Apocalypse; while the clerestory, which contains fifty-four lancets in the nave and transepts, will be given over wholly to typical saints of Europe, North Africa, and Western Asia, with angels and archangels. The east window in the Lady Chapel will contain the Annunciation, flanked by figures of St. Elizabeth and St. Ann.

The scheme for all the glass, to which all future additions must conform, is based, in general, on the thirteenth century glass of France and the early fourteenth century glass in England. There are to be no "picture-windows" as the term is commonly understood: the figures—except in the cler-

story—are small in scale; medallions and panels are largely used, and there is no "canopy work" of the common English fifteenth century type. All the glass is set in very small quarries, the leads being treated as respectfully as the glass, which is almost wholly "antique" or "pot-metal," and the amount of painting is reduced to a minimum.

The east window, in memory of the Howe family, is as deep and powerful in colour as the resources of modern times will permit: mostly blues, violets, blue-greens, and crimson, with notes and accents of orange, amber, flame-colour, and ruby. The south transept window is intended to throw a warm, full light through the crossing and past the entrance to the choir, to be golden, and much lighter in key than the east window, while the north transept lancets will be somewhat similar, though with a greater admixture of cooler greens and more subdued amber and ruby. The aisle windows will be more varied in colour, and in general tone will approach nearer the key of the east window though following English rather than French precedent. The Apocalypse lancets will be more silvery in quality, while the colour will be more in line with the pure, cool, and yet vivid effects that characterise the works of Christopher Whall. This same silvery element will mark the clerestory throughout.

The sanctuary window was made by Mr. William Willet, of Pittsburgh, and is certainly one of the most notable contributions to the art of stained glass yet made in this country. Mr. Harry Goodhue's very wonderful east window in Emmanuel Church, Newport, was perhaps the first successful attempt in America at restoring in any large space the principles that marked the great French glass of the twelfth and thirteenth centuries. This window of Mr. Willet's is another and most memorable step in the same direction, and its success is brilliant and complete. The quality of the old

French glass is finely preserved, both in colour, composition, and design, yet there is no affectation in drawing and no archaism in method. The colour is brilliant, varied, and composed with extreme skill, while the tone is deep, rich, and sonorous. Altogether the window is notable to a degree, and serves to mark admirably the advance made in American glass beyond the period of the Hofmann illustration translated into the terms of opalescent and moulded glass.

As Gothic architecture rose to its height first in France, it was there that the windows attained their noblest beauty in the cathedrals of Chartres, Amiens, Beauvais, Bourges, Le Mans, and to a less degree in Rheims and Rouen. These windows of the thirteenth and fourteenth centuries consisted of small figures in many separate compositions, grouped in rows or tiers of medallions, very rich and dark in colour, with wide decorative borders and heavy leads. The early designers did not attempt to give details with the idea of creating a picture, as their successors of the Renaissance and of modern times have mistakenly attempted to do. They obtained their superb effects by a wonderful knowledge of colour, of the interaction of colours, the juxtaposition of complementary colours, and the effects of distance. Colour was everything, they cared nothing for drawing and even liked to show their indifference to it by the most grotesque effects.

The south transept window, erected in loving memory of Edwin Bindley, attempts to reproduce the colour, but not the drawing, of these thirteenth and fourteenth century artists as exemplified in the Cathedral of Chartres and in York Minster. It represents the figures of twenty-one British saints, martyrs, and missionaries in their proper vestments and with their respective emblems. It is intended as a great historical record of the Church in England, Scotland, Ireland, and Wales during the early centuries of its existence. The figures are enclosed in rich ornamented canopy work of the period.

In the upper part of the three lancets are placed the patron saints of the four nationalities. In the centre St. George of England bearing the emblem of that country charged upon his shield, and trampling upon the dragon. On the right, St. Andrew of Scotland, apostle and martyr, bearing the *crux decussata* of his martyrdom. On the left St. Patrick of Ireland, vested in the robes of the Celtic Church, with his proper symbols. St. David of Wales is seated immediately below St. George, also in Celtic costume. On one side of him is St. Gall, missionary to the Swiss; on the other St. Ninian, missionary to the Picts. Immediately below are St. Bede, St. Aidan, and St. Anselm. Then St. Etheldreda, St. Edward, king and martyr, and St. Hilda. Next St. Cuthbert, St. Augustine of Canterbury, and St. Boniface, missionary to the Germanic tribes. Seated below them are St. Edmund, king and martyr, St. Alban, the proto-martyr of the British Church, and St. Dunstan. In the lowest row, St. Columba, St. Joseph of Arimathea, with the Holy Grail, and St. Margaret of Scotland.

The window was executed and designed by Messrs. Heaton, Butler & Bayne, of London, under the supervision of the architects. It is a wonderful combination of delicacy and power, and being couched in terms of a much earlier period than has heretofore marked the work of this firm is as interesting as it is beautiful and effectual. It needs a little more distance to bring out its greatest effect, but the more it is studied the more satisfactory it grows, until it seems like a rain of jewels from the sky, taking the form of saints and martyrs, and by its great height, lifting the thoughts above the scenes of earth. To this firm has also been entrusted the five aisle windows, representing the Nativity, the Visit of the Magi, the Child and the Prophets, the Good Shepherd, and the Blessing of the Children, and the Sermon on the Mount, and they will be finished in a few weeks.



THE SOUTH TRANSEPT WINDOW



THE PULPIT

THE STATUES AND SYMBOLS

FROM the union of the material and the spiritual in human nature arises a craving to give some sensible expression, some visible bodying forth of those conceptions and beliefs that are most living and powerful in the human soul. No vital thought, no vigorous aspiration, rests satisfied until it finds a body, and is reflected in outward form. Every thought and aspiration denied expression loses vigor and vitality, while ideas and emotions thus expressed have a life-giving power unspeakably greater than that of abstract propositions. This is in part, at least, the meaning of art, of architecture, of poetry, of literature, of religion; it is the artist, the poet, the man of letters, the man of faith striving to give expression and form to the thoughts and emotions struggling within him. All round the world, all through the centuries, men embody their strongest thoughts, their deepest beliefs, their dearest hopes in shapes presentable to the senses, and they always will. In poetry, in art, and in religion there will inevitably be more and not less of symbolism as the development of thought and life continues.

In Calvary Church the effort has been made to build a church in which every part should express and impress the great facts and truths of the Christian faith. The spire, pinnacles, and arches point us upward to "the things that are above." The cross, the symbol of that great sacrifice in which our religion originates and that life of self-sacrifice in which it consists, everywhere crowns the whole.

The one ornament everywhere visible on buttress and balustrade, on door and window and wall is "the shield of faith, wherewith ye shall be able to quench the fiery darts of the wicked."

On the front of the church are the statues of the four evangelists, representing the evangelical character of the Church; and on the shields the seals of the Anglican,

Roman, and Scottish Churches, and of the Church of Jerusalem standing for the East, and representing the catholicity of the Church. Over the north entrance is the statue of St. Andrew, the first Christian convert and the first Christian missionary, the representative of that great host, which no man can number, who have responded to the Master's call, and of that great army of missionaries, ministers, and workers by whom His kingdom has been spread abroad in the world. Over the south entrance are the statues of St. Stephen, St. Barnabas, and St. Timothy, the martyr with the palm, the missionary with the open Bible, and the bishop with the pastoral staff.

In the vestibule are statues of St. Peter and St. Paul, the latter well worthy of study. On the wall of the vestibule, within the nave, are statues of Moses with the tables of the law, David with his harp, and Isaiah with the prophet's scroll. Beneath them are the symbols of the Christian and the Jewish religions.

In the baptistery the font carries on each face the symbol of an Evangelist, flanked by the fleur de lis, the symbol in Christian art of the Trinity. The altar in St. Andrew's Chapel has at the ends the figures of St. Michael and St. Gabriel.

The pulpit has on its base the statues of the great preachers of righteousness in the Old Testament, Jeremiah, Zechariah, Hosea, Ezekiel, and Habakkuk. Above are the great preachers and teachers of the Church, St. Chrysostom, St. Bernard of Clairvaux, St. Francis of Assisi, St. Anselm, St. Athanasius, and Savonarola.

The rood screen, bearing the great rood or cross, may represent the division between the Church and the world. The keynote which runs through all its carving and all the woodwork of the chancel is Christ's chosen symbol of Himself the Vine. The finials of the choir stalls are figures representing four angels, with musical instruments, and eight of the great

hymn writers, David writing the Psalms; Zacharias, the Benedictus; Simeon, the Nunc Dimittis; St. Mary, the Magnificat; St. Bernard of Cluny, the author of "Jerusalem the Golden," "The world is very evil, etc.," St. Bernard, of Clairvaux, author of "Jesu, the very thought of thee," "Jesu, thou joy of loving hearts;" St. Andrew of Crete, "Christian, dost thou see them?" St. Theodulph, "All glory, laud and honour."

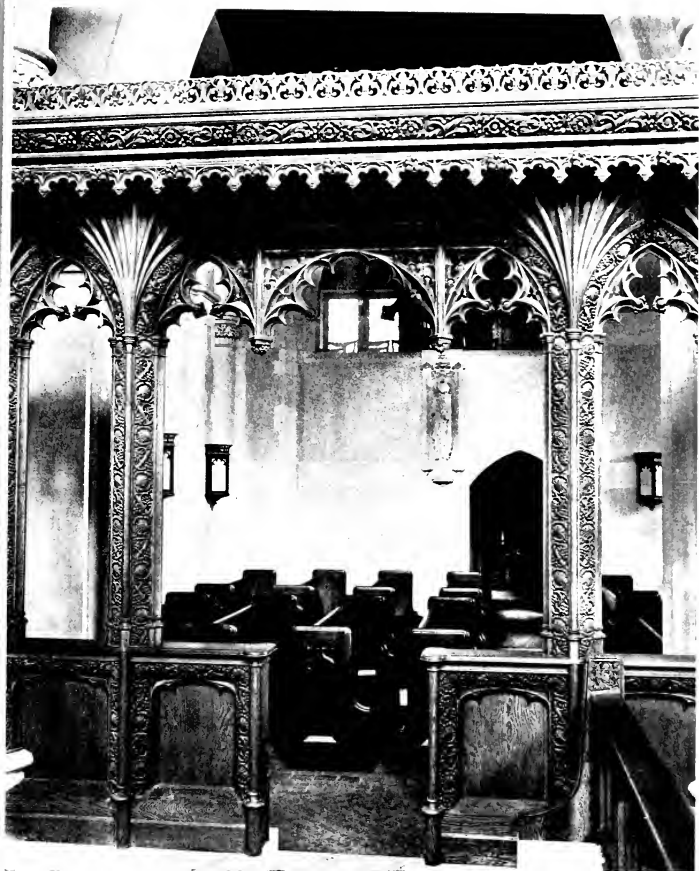
On the altar rail at the ends and the gates are the kneeling figures of angels, "with angels and archangels and all the company of heaven." On the main altar are the evangelists and the vine and the grapes. As we look up from the communion rail to the reredos crowded with the figures of saints and angels, the Lord Himself in the midst of them, there comes into the mind the words of St. Paul, "Beloved of God, called to be saints," and we remember what we are there for, and the saints call us to be followers of them as they were of Christ. In the centre stands the Lord, blessing the bread and the wine. On His right

hand is St. John and on his left St. James. On their right and left, St. Andrew and St. Philip, the first missionaries. On their right and left St. James of Jerusalem and St. Timothy, the first bishops. In the flanking divisions, St. Peter and St. Paul. On the right of St. Peter are three representative missionaries of our Church, St. Columba, St. Augustine, and St. Aidan. On the left of St. Paul are the three martyrs, St. Stephen, St. Ignatius, and St. Alban. And in the outside divisions the guardian archangels, St. Michael with his sword and St. Gabriel with the lily of the Annunciation.

The stone high altar was in the general contract and was executed under the direction of the Howard Hagar Co.: The font, of Caen stone, was carved by John Evans & Co., of Boston, while the two side altars and all the stone statues of the exterior and interior are the work of the J. Franklin Whitman Co., of Philadelphia. All the work is strong and individual in design, brilliant and effective in execution.



ALTAR IN LADY CHAPEL
(RAIL AND LECTERN FROM OLD CHURCH)



DETAIL OF PARCLOSE



THE PRESBYTERY

THE ORGAN

THE organ is the gift of Mr. John B. Jackson and Miss Jackson, who, out of delicacy, declined to have anything to do with the selection of the instrument. After a wide investigation by the organ committee, consisting of the rector and the Hon. J. J. Miller, the contract was given to Mr. M. P. Möller, of Hagerstown, Md., whose instruments were found to be giving great and general satisfaction. Mr. John Q. Everson was engaged as an "expert," with whose assistance the selection was made, by whom the specifications were drawn, and under whose careful supervision the work was done, aided by the valuable advice and suggestions of the church organist, Mr. James E. Bagley. The result has more than fulfilled the expectations.

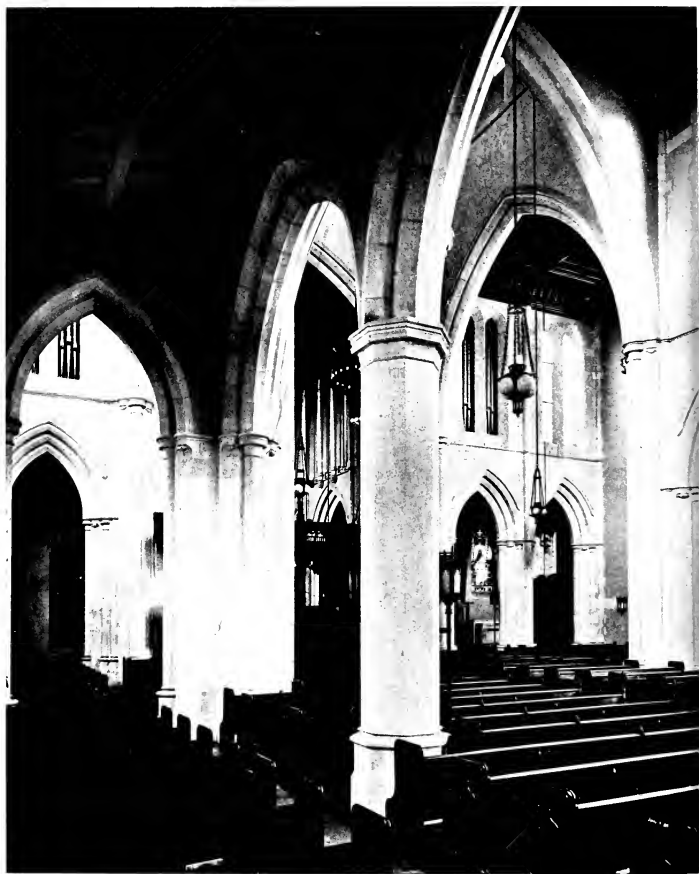
The end sought was an organ especially adapted to church purposes, and not to concert effects. For this purpose large scales were used, in several registers a heavy pressure of wind, and an unusually large number of diapasons. It is this diapason quality that gives to the instrument its distinctive character. The four divisions of the organ are most satisfactory in their voicing and tone production. The reeds are remarkable for their smoothness and steadiness. The strings are rich and numerous, capable of the most delicate effects. Some of the notable stops are a

principal flute on the great organ, made of large square pipes and of such great pervading power that it is virtually a wood diapason; also a gamba of pungent tone, an excellent reproduction of the violoncello in an orchestra. These stops, in combination with one or two others, give a tone almost identical with the auxophone of the military band. The quintadina on the choir organ gives a peculiar harmonic effect of a mysterious character. Many delicate combinations of the various stops are possible by reason of the skilful voicing and the facility with which the various qualities of tone blend.

The action is electric pneumatic, that is, the communication from the keys to the wind chest is electric, and a pneumatic bellows under each pipe does the rest. The electric current at six volts is generated by a separate motor and dynamo, thus dispensing with storage batteries. The wind is supplied by a centrifugal blower, which displaces the old feeders and reservoir, giving the organ a steady supply of wind at any pressure desired. The instrument is fully adequate to the great size of the building, filling it to the utmost when desired, and yet the softest tones are heard in the most remote parts of the church. The builders are much to be congratulated on its production and the parish on its possession.



ORGAN CONSOLE



THE NORTH AISLE

EXTRACT FROM FINAL REPORT OF BUILDING COMMITTEE

TO the architects, Messrs. Cram, Goodhue & Ferguson, great credit is due. The church as it stands is their creation. From the first they entered on the work with enthusiasm, and with the determination to produce the most perfect Gothic church on this continent. They have good reason to be proud of the result. The church everywhere, within and without, shows wide scholarship, assured knowledge, bold and original conception, and refined taste. The great difficulties of adapting Gothic architecture of the simplest and severest type to the practical needs of the modern church have been largely overcome and without the sacrifice of a single prin-

ciple. In the erection of Calvary Church the architects have added much to their already great reputation, and have confirmed the opinion widely held that they are the greatest church architects which this country has yet produced.

In the selection of the Howard Hager Company as building contractors, your committee believe that they were especially fortunate. It has proved a most satisfactory arrangement. The Church has been thoroughly well built, and the specifications more than carried out. Every member of the firm co-operated with your committee to make the building as complete as modern methods of building could make it.



CHAPEL OF ST. ANDREW
(THE WINDOW IS FROM THE OLD CHURCH)



THE LADY CHAPEL PARCLOSE

MEMORIALS AND OTHER GIFTS

GIFT	IN MEMORY OF	GIVEN BY
Main Altar	John Edward Botsford	Mr. F. P. Botsford
South Chapel Altar	Ellen Rumsey McLean	Mrs. H. D. W. English
North Chapel Altar	{ Sallie Ward Childers	Mr. C. E. E. Childers
	{ Emily Eardley Childers	
Reredos	{ Elizabeth Nimick Bonham	Mrs. and Mr. D. G. Stewart
	{ Elizabeth Nimick Bonham	
Altar Rail	Anne Holdship Robinson	Miss Mary Robinson
		Miss Anne Robinson
Clergy Stalls	{ Kate A. Clapp	Mr. and Mrs. D. C. Clapp
Lectern		
Pulpit	Harry G. English	Mr. H. D. W. English
Roodscreen	{ William Raymond	Mrs. William Carr
	{ Nancy H. Raymond	
Altar Service and Hymn-Books		Mrs. H. K. Porter
Altar Cloths and Linen		Miss Hegeman
Prayer Book		Rev. George Hodges, D.D.
Spire		Mr. H. C. Frick
Chimes		Miss Helen C. Frick
Organ		Mr. John B. Jackson
		Miss Mary L. Jackson
Font		John Jackson Bissell
	{ Thomas M. Howe	Mrs. George Guthrie
	{ Mary Ann Howe	Mrs. James W. Brown
Chancel Window	{ Alice B. Howe	Mrs. W. D. Corcoran
	{ Eleanor Howe Nimick	Mr. George Howe
		Mr. F. B. Nimick
South Transept Window	Edwin Bindley	Mrs. Edwin Bindley
		Mrs. Annie Grammer
South Aisle Window (1)	{ John P. McKennan	Mrs. Harriet Grammer
	{ Catherine McKennan	Mr. Bowman McKennan
		Mr. John P. McKennan
		Mrs. Harriett A. Carlin
South Aisle Window (2)	{ Noble James Braden	Mrs. Sarah E. West
	{ Caroline Cowden Braden	Mrs. Alma B. Harper
		Mr. James S. Braden
		Mrs. Lewis B. Stillwell
South Aisle Window (3)	{ George Henry Thurston	Mrs. Philip P. Barton
	{ Mary Lewis Thurston	Miss Anna L. Thurston
		Miss Alice M. Thurston
South Aisle Window (4)	{ Calvin Jarvis Adams	Mrs. S. Jarvis Adams
	{ Alfred Holmes Adams	
South Aisle Window (5)	Mary Howe Childs	Mrs. A. J. Wurts
		Mrs. W. H. Rea
		Mrs. Howe Childs
Altar Vases	{ Francis Sellers	The Misses Sellers
	{ Priscilla C. B. Sellers	

FROM THE OLD CHURCH

Communion Service	by Mrs. J. McQ. Woods	1876
Alms Basin	by { Miss Mary Robinson	1880
	{ Miss Eliza Darlington	
Chapel Window	by the Sisterhood	1889
Small Window	by Edward Walker	1890
Chapel Altar Rail	by Mrs. John Murtland	1891
Chapel Lectern	by Mrs. Mary A. Howe	1891
Chapel Font	by Mrs. David A. Stewart	1892



THE OLD CHURCH

